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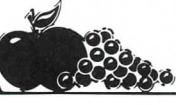
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Falstaff

Opera in three acts

Composed by Giuseppe Verdi

Libretto by Arrigo Boito

English translation by Andrew Porter

First performed at the Teatro alla Scala, Milan, 1893.

Presented by the School of Music Opera Theatre, Power Center, November 15-18, 1990

This production is dedicated to the memory of Doris Humphrey.

Director

Travis Preston

Musical Director and Conductor

Gustav Meier

Scenic Designer

Chris Barreca

Costume Designer

Laura Crow

Lighting Designer

Susan Chute

Wig/Make-up Designer

Guy Beck

Stage Manager

Mary Johansen

Assistant Director

Alejandro Madero

Assistant Conductor

*Cindy Egolf-Sham Rao**

Associate Director of Choirs

Jerry Blackstone

Coaches

*Shannon Hiebert, Marie France Lefebvre,
Tim McReynolds, Brian Moll, Steve Gathman*

Backstage/Rehearsal Conductors

Gabriel Castagna, Matthew Savery, Paul Eachus

*Ms. Egolf-Sham Rao conducts the Sunday matinee performance.

English translation used by arrangement with E. Snapp, Inc., agent for Andrew Porter.

The Cast

Sir John Falstaff

Ford

Dr. Caius

Fenton

Pistol

Bardolph

Mistress Alice Ford

Mistress Quickly

Mistress Meg Page

Nannetta

Innkeeper

Robin, Falstaff's page

Servants

Thursday/Saturday

Richard Banks

Timothy Jones

Darryl Taylor

Lee Melvin

Raymond Guiao

Barry Nayback

Norma Caiazza

Michelle Pearlman

Clare Stollak

Karen Swan

Mark Ligeski

Bill Gordon

Daniel Blatt, Eddie Sugarman, Steve Goebel, Blake Robinson

Friday/Sunday

Kyle Hancock

Jean-Ronald LaFond

Todd Gruber

Mark Goodrich

Thomas Scurto

Mark Conley

Sarah Dornblaser

Alexandra Garrison

Sarah Blair

Gina Lottinger

Mark Ligeski

Bill Gordon

CHORUS: Troy Allen, Colleen Collaghan, David Daniels, Leah Fitschen, Bill Gordon, Tiffany Jackson, Siobhan Kolker, Carolyn Leutwiler, Mark Ligeski, Andrea Markowitz, Barbara Martin, Anna Moon, Ann Mullin, Art Perry, Curtis Peters, Jack Pott, Nicole Rendizerperis, Amy Robb, Marcello Rossi, Kim Smith, Leslie Smith, Martha Stewart, Mark Tassin, Karen Thompson, Andrea Trebnik, Trevor Young, Joan Zaretti

The Story

Sir John Falstaff is a knight who has fallen on hard times. He is being fleeced by his avaricious retinue, Bardolph and Pistol, and he has been accused of robbing Dr. Caius while the physician was drunk. Worst of all, he is in danger of losing his beloved paunch for lack of funds to supply it with food and drink.

He sees his salvation in the fortunes of two wives from Windsor — Alice Ford and Meg Page. He writes to each of them declaring his love, with the intention of gaining control of their money and of cuckolding their husbands. When Bardolph and Pistol refuse to deliver the letters, claiming their honor will not allow them to participate in such a plan, Falstaff throws them out.

Mistress Ford and Mistress Page each receive Falstaff's request for an assignation. Comparing letters, the women are outraged at his audacity. With the help of Mistress Quickly and Alice's daughter Nannetta, they resolve to teach him a lesson he will never forget.

While they are plotting against Falstaff, Nannetta reveals that her father is planning to marry her to the wealthy Doctor Caius. Nannetta is truly in love with Fenton. The ladies determine to prevent a wedding with Caius from ever taking place.

The jealous Ford learns of Falstaff's plans from the ousted Bardolph and Pistol. In order to trap his wife, he disguises himself as "Master Brook" and seeks Falstaff's help in wooing Alice Ford.

Audacious knights and foolish husbands meet their match at midnight in Windsor Park under the haunted Herne's Oak.

From the Director

My work on *Falstaff* has led me to several startling discoveries. What I had thought to be an engaging but benign comedy gradually revealed depths that I had never suspected beneath its deceptive surface. Like many great masterpieces, *Falstaff* had become invisible. Buried beneath years of accumulated convention and inherited wisdom, the work itself had disappeared amidst the trappings that had accrued around it. Subject to this same weight of tradition, I experienced a great shock when I was able to examine the work more closely.

Shakespeare's play, *The Merry Wives of Windsor*, has been transformed by Verdi and Boito into an allegory of the human condition. Falstaff is extreme. His appetites are enormous and voracious. Can these ever be satisfied? Of course not. They will only be supplanted by greater ones. He is doomed to pursue one delight after another with no satey in view — an endless chain of desire that signifies life's great promise and ultimate betrayal. Like Christ, he is a figure at the outpost of the human condition signalling back to those of us in the center. Verdi's parodies of liturgical music and text are not accidental. With wit and sometimes bitter irony, he associates his "hero" with Christian and classical symbolism. Love, vengeance, and desire are of mythological proportions. I have sought to make these inherent values visible.

— Travis Preston

ACKNOWLEDGEMENTS

The Pittsburgh Public Theatre, Wayne State University

The School of Music Opera Theatre is composed of graduate and undergraduate students. Scenery, costumes, properties, and lighting were created by students and the staff of University Productions, the producing unit of the School of Music.

The School of Music acknowledges the generosity of McKinley Associates, Inc., whose support has helped make this production possible.

Unauthorized use of cameras or recording devices in this theatre is strictly forbidden. For everyone's benefit, latecomers will be seated at a suitable break or scene change.

Children must have a ticket and be at least three years old to attend. Children unable to sit quietly through a performance may be asked to leave.

UNIVERSITY SYMPHONY ORCHESTRA

Gustav Meier
Director of Orchestras

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Mike Blaney, Alfonso Lopez,
Francis Coker, Elizabeth Rowin,
Amy Kimberling

Violin II: Laura Rowe*, Priscilla Johnson, Seta Kazuo, Jeanne Su

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Librarian: Noreen Harris

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**Concertmaster
*Principal

About the Cast

Richard Banks (*Falstaff*) Voice Performance — doctoral student — Chicago, IL

Sarah Blair (*Mistress Meg Page*) Voice Performance — graduate student — San Francisco, CA

Norma Caiazza (*Mistress Alice Ford*) Voice Performance — doctoral student — Rochester, NY

Mark Conley (*Bardolph*) Voice Performance and Choral Conducting — graduate student — Monticello, IL

Sarah Dornblaser (*Mistress Alice Ford*) Voice Performance — graduate student — New York City, NY

Alexandra Garrison (*Mistress Quickly*) Voice Performance — senior — Toronto, Canada

Mark Goodrich (*Fenton*) Voice Performance — doctoral student — Savannah, NY

Todd Gruber (*Dr. Caius*) Voice Performance — doctoral student — Bradner, OH

Raymond Guiao (*Pistol*) Voice Performance — graduate student — Cleveland, OH

Kyle Hancock (*Falstaff*) Voice Performance — doctoral student — Cleveland, OH

Timothy Jones (*Ford*) Voice Performance — doctoral student — Shreveport, LA

Jean-Ronald Lafond (*Ford*) Voice Performance — graduate student — Port-au-Prince, Haiti

Gina Lottinger (*Nannetta*) Voice Performance — graduate student — Houma, LA

Lee Melvin (*Fenton*) Voice Performance — graduate student — Key West, FL

Barry Nayback (*Bardolph*) Voice Performance — senior — Rudyard, MI

Michelle Pearlman (*Mistress Quickly*) Voice Performance — junior — Southfield, MI

Thomas Scurto (*Pistol*) Voice Performance — senior — Livonia, MI

Clare Stollak (*Mistress Meg Page*) Voice Performance — senior — East Lansing, MI

Karen Swan (*Nannetta*) Voice Performance — senior — Livonia, MI

Darryl Taylor (*Dr. Caius*) Voice Performance — graduate student — Detroit, MI

About the Artists

Giuseppe Verdi (*Composer*) is acclaimed as one of the top three operatic composers ever. Verdi made his debut with *Oberto*, which was well-received at La Scala in 1839. *Nabucco* (1842) was the composer's first major success and established him as one of the most prominent composers in Italy. *Il Trovatore*, *La Traviata*, and *Rigoletto* (which was composed in only forty days) furthered his reputation and assured him of European fame. *Aida* represented the culmination of Verdi's art up to that time when it opened in Cairo in 1871. Depressed by political and musical conditions in Italy, Verdi waited sixteen years before composing his next opera. In 1887, he collaborated with Arrigo Boito on *Otello*, which was acclaimed as the supreme achievement of nineteenth-century Italian opera. In 1889, Boito suggested another collaboration, and the two began work on *Falstaff*. The work proved to be Verdi's final opera, a magnificent crescendo of a great career.

Arrigo Boito (*Librettist*) was both a poet and a composer, the son of an Italian painter and a Polish countess. He first collaborated with Giuseppe Verdi on *The Hymn of Nations* in 1862. His opera *Mefistofele*, based on Goethe's *Faust*, was thought to be revolutionary and led to a riot in La Scala. The opera was finally withdrawn because of the controversy, but a revised version that was performed in Bologna in 1875 was highly acclaimed. Boito developed a passion for Shakespeare that led to collaborations with Verdi on *Otello* and *Falstaff*. Boito also wrote librettos for Catalini's *La Falce* (1875) and Ponchielli's *La Gioconda* (1876). In 1889, he received a Doctorate of Music from both Cambridge and Oxford.

UNIVERSITY OF MICHIGAN FRIENDS OF Opera

This year marks the sixteenth anniversary of the University of Michigan Friends of Opera, a group dedicated to providing support and encouragement to the opera program at the University of Michigan School of Music. The organization's primary function is to finance annual scholarships for voice majors at Michigan. This year, soprano Gina Lottinger is the recipient of a \$3,000 tuition scholarship.

Since its founding, Friends of Opera has sponsored numerous events, including an annual opera trip and special receptions for opera cast members and friends. The group also provides refreshments during the final week of opera rehearsals and performances for opera cast members. An annual scholarship winner's recital is held at Kerrystown Concert House each fall.

New members are always welcomed. Annual membership (tax deductible) entitles Friends to preferential seating, advance notice about dates and productions, admission to rehearsals, bus trips to opera performances, and invitations to special receptions.

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About the Artists

Christopher Barreca (Scenic Designer)

- Scenic designer, *La Bohème*, Glimmerglass Opera (1990)
- Scenic designer, *Volpone*, The Guthrie Theatre (1989)
- Designer of the Year Award, *Pittsburgh Press*, 1984 and 1985

Susan Chute (Lighting Designer)

- Lighting designer, *Don Pasquale*, *The Marriage of Figaro*, School of Music Opera Theatre
- Lighting designer, *Urban Bushwomen*, Harbinger Dance Company
- Assistant lighting designer, *Mandy Pantinkin*, *Joe Turner's Come and Gone*, *Into the Woods*, (Broadway productions); American Ballet Theatre, New York City Ballet

Laura Crow (Costume designer)

- Associate professor of design, Department of Theatre and Drama
- Costume designer, seven Broadway productions
- Costume designer, 92 regional theatre productions in America and England
- Costume designer, over 200 professional productions world-wide

Alejandro Madero (Assistant Director)

- Director, *La Traviata*, Stockholm, Sweden
- Director/Designer, *Il Barbiere di Seviglia*, Emille Opera Company
- Director, *When Lithuania Ruled the World II*, La Mama, New York City

Gustav Meier (Conductor)

- Professor of conducting, Director of University Orchestras and Opera
- Conducted at the New York City, Santa Fe, San Francisco and Minnesota Operas
- Music director of the Greater Bridgeport Symphony (Connecticut) and the Lansing Symphony
- Faculty member, Tanglewood
- Distinguished Faculty Achievement Award, University of Michigan, 1982

Travis Preston (Director)

- Director, *Don Pasquale*, *The Last American in Paris*, University of Michigan
- Director, Yale Repertory Theater, Center Stage, American Repertory Theater, Mark Taper Forum, State Theater of Denmark, Bristol New Vic, Contemporary Theatre of Poland
- Director, *Astonished*, (film)
- Producer, *Revolution* (film)

Cindy Egolf-Sham Rao (Assistant Conductor)

- Doctoral student in orchestral conducting, School of Music
- Conductor, University of Michigan Campus Orchestra
- Assistant conductor, University Musical Society Festival Chorus
- Conductor, Whitman College Orchestra, Washington

DORIS HUMPHREY 1931 - 1990

Doris Humphrey, who died on October 10, 1990, after a long battle with cancer, contributed significantly to the success of the School of Music for over twenty years. As publicist for the school and editor of *Music at Michigan*, she shaped the image of the school we know today. As administrative associate of the Department of Theatre and Drama, she carried out the difficult task of integrating the newly transferred department into the School of Music. A person of uncommon intelligence, Doris had a vast knowledge of literature and music, as well as mighty good sense. She was especially devoted to young singers, championing them as students, then zealously following their careers for her publications. With her boundless, ironic sense of humor, and her love of innovation, Doris would have thought *Falstaff* to be a fitting memorial.



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Sound Engineer: Roger Arnett
Sound Technician: Richard Strong
House Technicians: Ron Cypert, Jim Haven, Barry LaRue
Office Assistants: Elizabeth Richmond, Assie Rassa

PRODUCTION CREWS

Assistants to the Director: James Cooper, Danny Gurwin, Annessa Kortes
Assistant Lighting Designers: Gaetane Bertol, Beth Krynicki
Assistant Costume Designer: Ann Kessler
Assistant Stage Managers: Erica Heilman, Susan Beck*
Costumes: Khairia Attar, Ruth Dostie, Kristin Fontichiaro, Iris Fuchs, Ann Kessler, Kelly Krauskoff, Beth Krynicki, Carol Lehman, Heather Phillips, Michelle Putnam, Ginnie Sower, Michelle Sturdevant, Johanna Thum
Head Electrician: Randall Zaibek
Lighting/Sound: Shannon Bigler, William Friedman, Brad Martin, Alan McCandless, Marc Russell, David Shaffer, Rick Smith, Mimi Spaulding*, Todd Tennis, Erie Wheatley and students of T250, 251, 252
Paint: Nicole Baker, Karin Block, Amy Heath*, Elissa Kohen*, Maria LaTour, Steven Lesser, Colleen Mooney, Dawn Querns, Ann Schneider, Peggy Trecker*, Sara Toth*, Christy Wright*
Props: Rachel Dillard, Kate Linebaugh, Patrick McCarthy, Ecole Copen, Holly McNulty, Maria S. Ariso, Julie Strand
Sets: Dan Getty†, Jim Gowel, Mark Kimberley†, Bob Michael†, Gordon Prather, Sallie Sills, Kevin Taylor, Dave Vandervliet

RUNNING CREWS

Lighting: Elissa Kohen*, Kevin E. Humbert*
Props: Daniel Blatt, Yael Hoffman*, Blake Robinson*
Sets: D'Vorah Bailey (Head), Erich Jungwirth*, Erik Walkowicz
Wardrobe: Michelle Sturdevant (Head), Jules Deward*, Michael Gutman*, Tori Mirrels*, Nina Vandervoort*
Wig and Makeup: Dovid Adler*, Valerie Perez*

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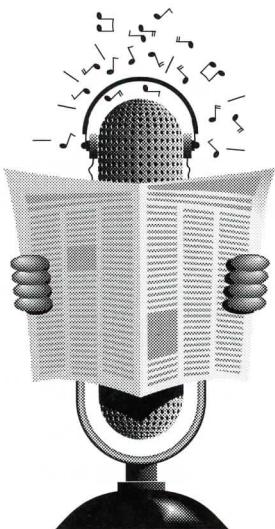
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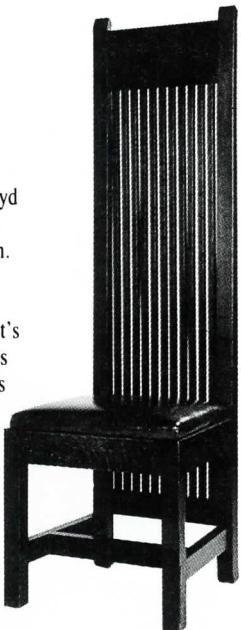
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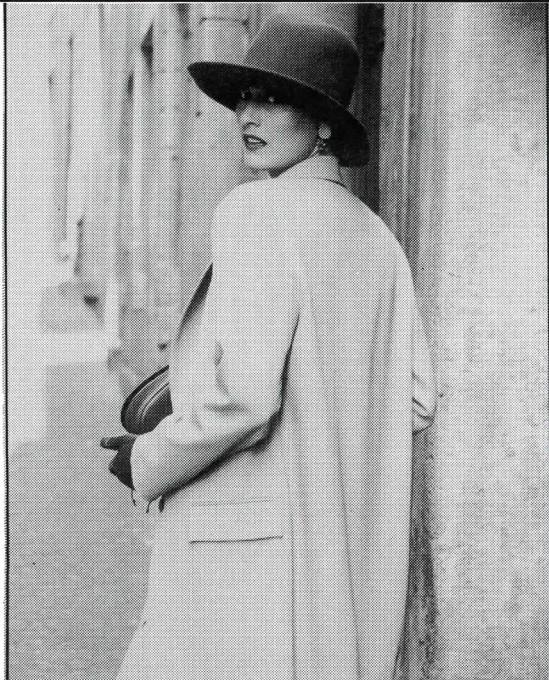
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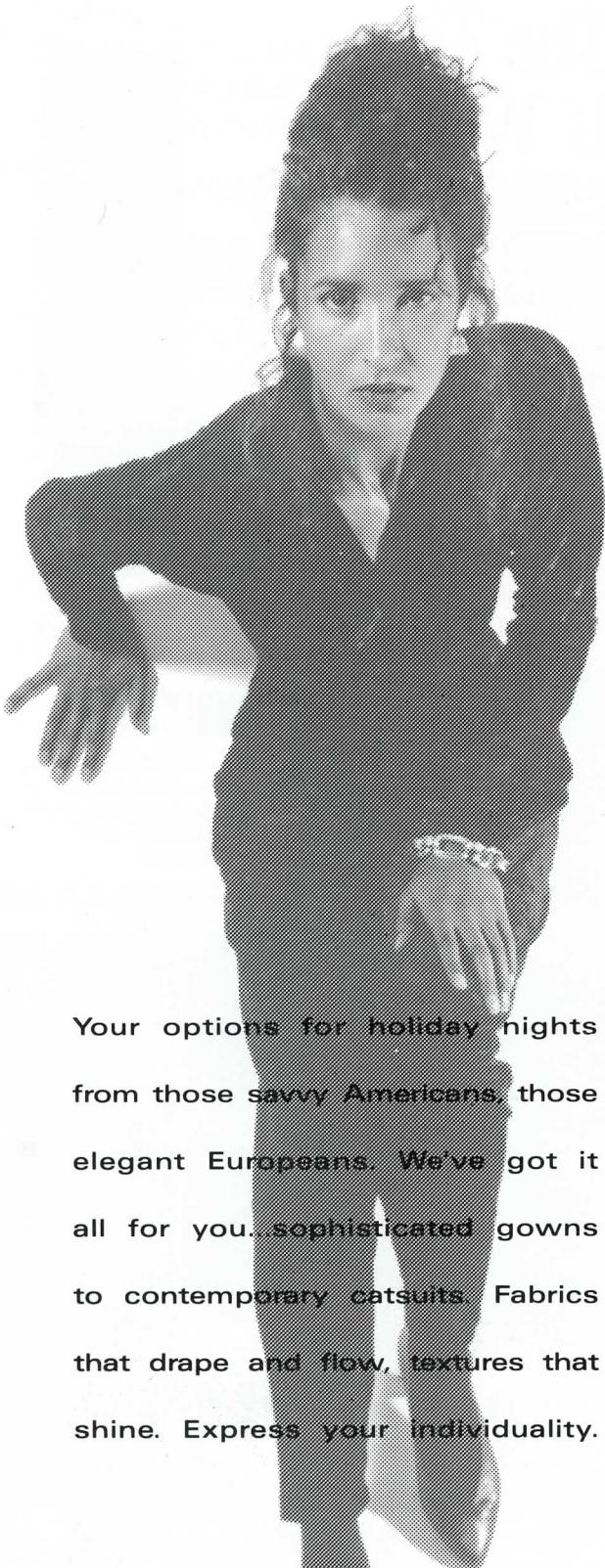
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